

THE

Television Number

# QUILL

A MAGAZINE FOR JOURNALISTS



July, 1953

TV HAS A DATE WITH THE ATOM ON NEVADA'S NEWS NOB  
Morgan Beatty (left) of NBC and Walter Cronkite of CBS reported the  
explosion whose cloud later "missed its cue" from here. See page 18.

30 Cents

## INDUSTRY OF OPPORTUNITY

## How Glenn Douglass Built His Own Oil Business

In 1946, after comparing dozens of business opportunities, Glenn Douglass invested his life savings in a small service station in Hamilton, Ohio.

Today, after 7 years of hard work, Glenn Douglass has built a highly successful oil business. His company operates eleven service stations. And, as a wholesaler, he sells over 4,000,000 gallons of oil products a year to service stations, farmers and fuel oil customers.

Glenn Douglass' success story shows the limitless opportunities in the oil business for men willing to work hard and meet the day-by-day competition for business that exists in every branch of this industry.

Throughout America there are thousands of local oilmen like Glenn Douglass. Called "wholesalers" or "jobbers," they compete with rival oil companies, large and small. To win your business they try to reach you first with the newest, most improved oil products and the best service possible. This is one more way you benefit from America's privately managed, competitive oil industry which provides opportunity for all.

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AMERICAN PETROLEUM INSTITUTE  
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**CLOCKING TRAFFIC** on a rainy night at a Hamilton, Ohio street corner, Glenn Douglass studies a possible location for a new service station. His painstaking study of local business conditions is one big reason why Douglass was able to build a small service station into an oil company in just 7 years.



**MORE HARD WORK** is put in by Douglass in County courthouse where he pores over records to spot likely future service station locations.



**DOUGLASS DESIGNED** this service station. Station operator reports that large display windows boost sales of tires, batteries and accessories.



**SUCCESS STORY:** Picture at left shows Douglass and all the employees he had in 1946. Picture at right shows how his company has grown in just 7

years. This year Douglass will buy over 4 million gallons of oil products from a refinery—distribute them throughout Ohio's Butler County.



**CIVIC MINDED** Glenn Douglass, a local Boy Scout director, introduces Scouts from Oxford, Ohio, to Ted Kluszewski of the Cincinnati Redlegs.



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and hundreds of our colleagues

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**Martin Agronsky**, award-winning ABC commentator, finds "B•T unmatched in telling me what happens in my business."

"Truly the Bible of radio and TV newsmen" says NBC's **Morgan Beatty**.

**Walter Cronkite**, CBS anchor man, announces he is "... an avid reader since my pre-war days in the midwest as a reporter and newscaster."

"A must . . ." writes **Ted Koop**, CBS Washington News Director and National Press Club President.

And, from a man who has been on the scene as long as B•T, **Fulton Lewis, Jr.**, reminisces: "I have known and read B•T from its very inception and I consider it to be most valuable."

Pioneer CBS newsmen, **Edward R. Murrow**, starts his week "... going through B•T."

Speaking for himself, but expressing the views of radio-TV newsmen throughout the country, **John Cameron Swayze**, sums it up this way: "To get the news of radio and television, in compact form and written to the point, I always find satisfaction in turning to B•T."

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## Bylines in This Issue

**R**ICHARD B. HULL, author of "Shall We Educate a New Species to Operate TV?" (page 7) could be expected to take the affirmative of this question. As director of WOI-TV at Ames, Iowa, he is running a station that is not only highly successful but unique in many respects.

Owned by Iowa State College, WOI-TV is an educational station that divides its program between the interests of a rich farm area and cities and towns in central Iowa. Its programs range from adult educational telecasts and home grown entertainment to network material.

Hull, its 39-year-old director, has been in radio and television since he was an undergraduate at Ames from which he was graduated in 1938. He was a student announcer on the college radio station, WOI; chief announcer on Ohio State University's WOSU, and extension radio specialist for the University of Minnesota.

Hull became production manager of WOI before serving with the Army Signal Corps in World War II. He has been three times president of National Association of Educational Broadcasters and has continued his active work and research in television since WOI-TV went on the air three years ago.

**T**ELEVISION has spared neither ingenuity nor money in reporting major planned spectacles. But even then there can be heartbreaks of the sort **Frank La Tourette** describes in "An A-Bomb Can Muff Its Payoff TV Cue" (page 10). As Western Division news and special events manager for ABC, La Tourette was closely involved in the atomic cloud that refused to go away and permit final coverage of a great story last March.

He joined ABC in 1944 after six years work as a newspaperman. He became Western Division manager a year later and moved from San Francisco to Los Angeles when the network's western activities were all centered in the latter city in 1947.

A native of Denver, La Tourette entered St. Thomas College in Denver to study for the priesthood. He finished St. Thomas and went on for three years to Gregorian University in Rome. But journalism drew him back to work for the Register System of thirty Catholic weekly newspapers in 1938. This was followed by a year with the *International News Service*.

As a radio newsman in San Francisco, La Tourette directed all the ABC Pacific broadcasts during the war. He made radio news history in

coverage of such diverse events as the first United Nations conference and the Bikini bomb tests.

**F**IGURING out new ways to save a buck on a television news show is a talent which **Richard Oberlin**, author of "How to Make Your TV News Programs Pay" (page 16), came by honestly. He was graduated from South Bend, Ind., High School in 1932, when saving a buck was anybody's hobby.



RICHARD OBERLIN

Dick caught on with the *Plymouth (Ind.) Daily News* as sports editor, and moved on from there to WHK, Cleveland, Ohio, so that he could sandwich in some classroom work at Cleveland College. He then moved to the Akron (Ohio) *Times-Press* and the University of Akron.

In 1940-41 he helped to design, plan, and supervise construction of WALB, Albany, Ga., and then moved to Louisville, Ky., to become a reporter for the *Courier Journal* and a student at the University of Louisville. He transferred to C-J-owned WHAS as news commentator in 1945, became news director in 1946, and in 1950 took on television.

During 1951 he was on leave from WHAS to plan and set up a television division as a UNESCO consultant.

**N**EWSPAPERS, law, publicity and radio figure in the route followed by **William Ray** to the world of news dissemination by television. As news and special events director for the NBC Central Division, he keynoted the RTNDA-Northwestern University TV News Seminar this spring; his remarks there supplied the basis for "If You Have News Sources, News Pictures, and a Live Camera, You Can Have a TV Show" (page 13).

An Arkansan, he attended the University of Louisville. In college he held a full-time job with the Louisville *Courier-Journal*. Then he enrolled in the University of Chicago law school and went to work for the Chicago *Evening Post*.

After graduation he joined the Century of Progress publicity staff and in 1933 became a member of the NBC

press department in Chicago. He became manager of that department in 1937 and took over news in 1943.

Under Ray's guidance, this department was the first to institute a daily wire recorded spot news program. On Feb. 23, 1952, he started the TV program, "City Desk," in which local newspapermen discuss problems.

**T**HE qualifications of **Jack Gould** as the author of "A Television Critic Takes a Frank Look at His Job" (page 9) have been too widely heralded to need additional accolades. Just this spring, he received a special George Polk Memorial Award from Long Island University for distinguished reporting of radio and television.

Jack spent five years with the New York *Herald Tribune*, most of it as a reporter covering the entertainment world. In 1937 he joined the staff of the New York *Times*, first as a drama reporter, and then as night club editor.

Ten years ago he switched to radio criticism. As television developed stature, so did Jack. Today, as radio-TV critic of the New York *Times*, he is outstanding in his field.

**S**INCE **Walter H. Annenberg** assumed sole management of the Philadelphia *Inquirer* in 1942, the circulation has increased 50 per cent and advertising volume has more than doubled. With that sort of proof of publishing know-how on the record, his move into television coverage on a nation-wide scale last April was under close observation.

In "TV Itself Is News" (page 12), he analyzes the entire field of television coverage and tells frankly why and how he undertook publication of *TV Guide*.

Now 45, Annenberg was born in Milwaukee, Wis., and educated at the Wharton School of the University of Pennsylvania. He became associated with the management of the *Inquirer* in 1936 when that newspaper was purchased by his father, the late M. L. Annenberg.

In addition to actively guiding both the *Inquirer* and *TV Guide* as editor and publisher, he is president of Triangle Publications, Inc., which also publishes the New York *Morning Telegraph*, the *Daily Racing Form* and several magazines.

**P**RODUCING a nightly roundup of the day's events for viewers across the country is one of the medium's most ambitious and exacting tasks. **John Cameron Swayze**, author of "A Nationwide News Show Demands Split Second Teamwork for



Television" (page 8), ought to know. He is the headline commentator on NBC-TV's "Camel News Caravan."

Swayze wanted to be an actor and settled for newspaperwork. And like so many, he became a radio newscaster as a sideline to newspaper reporting. After attending the University of Kansas in his native state and a dramatic school in New York City, he reported for the *Kansas City Journal-Post* from 1930 to 1940.

He transferred to the KMBC newsroom full time in 1940 and became western division news chief for NBC in Hollywood in 1944. Returning east in 1947, Swayze won high praise for his television coverage of the 1948 presidential nominating conventions.

His many honors include the first Alfred I. Du Pont award made to a telecaster "for excellence in reporting the news."

**W**HEN James A. Byron became radio news director of station WBAP, the *Star-Telegram* station in Fort Worth, Tex., during World War II after experience as a newspaper reporter, editor, and radio newsmen, he supervised a staff of two persons besides himself. He rapidly built up the organization and expanded the news personnel when WBAP entered the television field in 1948.

Today he directs a twenty-two-man radio and television newsroom with its own staff of reporters and motion picture cameramen in Fort Worth, Dallas, San Antonio, and Houston.

Major awards for television news operation during three of the last four years qualify him as an authority on "What You Need for Remote TV" (page 15).

**A**S director of the WGN-TV "Chicagoand Newsreel" department, Spencer Allen heads a twelve-man crew that shoots, processes, and edits the film that goes into Chicago's first local newsreel TV program.

Experience obtained in directing coverage of such events as major fires, the return of General MacArthur, rioting in Cicero, and the Michael Moretti murder trial obviously lends considerable validity to Allen's article, "Is Freedom of Information a Technical Problem for TV?" (page 19).

Allen was born and reared in downstate Illinois, graduated from the University of Missouri School of Journalism in 1935, and started his radio career as an announcer, writer, and producer for a St. Louis station.

He joined the WGN radio staff in August, 1938. He served four years with the Army Signal Corps, as director of Armed Forces radio operations in the South Pacific.

THE QUILL for July, 1953



## From where I sit by Joe Marsh

### Heard About the Electric Weather Predictor?

Squint Smith has built up quite a reputation the last month or so by predicting the weather. What he says usually comes true.

*Folks often go out of their way and sit around his little Antique Shop just to get his "expert" opinion.*

Last Monday he said he didn't know what the weather was going to be like next day. That surprised us and when we asked what happened, Squint said, "Slipped up on my electric bill and was turned off. I'll hear my radio tomorrow though." Squint had been getting the weather over the radio—just like anyone else!

*From where I sit, that's the way it goes with some "experts." They often don't have any more inside information than you can get for yourself. Like those who "know" cider is the only thirst-quencher after a day's work. Far as I'm concerned, I'll take a temperate glass of beer. But—I won't try to "predict" your choice for you.*

*Joe Marsh*

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# THE QUILL

A Magazine for Journalists

Founded 1912

Vol. XLI

No. 7

## Amazing and Incalculable

**T**HIS number of THE QUILL is devoted entirely to that amazing and still incalculable thing that is keeping Americans at home nights—television. I agree with our contributors that we have got something. What it may yet learn to communicate is so varied that it is next to impossible to consider television only as journalism, the phase of the medium with which THE QUILL is primarily concerned.

One of our contributors, Jack Gould of the New York Times, does not need to confine himself to television as journalism. As a critic, he is properly concerned with everything that appears on the video screen. So I'll let him sum it up:

"Like it or not, television has made a tremendous impact on almost every aspect of American life—cultural, educational, recreational and economic. The continuous show in the front parlor is having an influence for better or worse on how all of us think and act. Whether the individual's primary interest is in politics, sports, theater or what, sooner or later he reacts to what he sees on the screen."

I have watched my share of television, including its great triumphs in visual reporting and a few of its less happy ventures in entertainment. These summer nights I hear my next door neighbor televiewing some stuff that must be awful to watch. It is bad enough to hear, second hand.

An example of television's triumphs has occurred as I write this. The first "family circle" telecast has been made from the White House. It completes the evolution begun with the "fireside chats" of radio. A medium that thus enables a president of the United States and his aids to be seen and heard across such a wide land has implications for which the word "tremendous" is simple accuracy.

**W**HETHER the mere transmission of such an event to the nation's living rooms is journalism or education or entertainment I cannot say. It has aspects of all three. Television newsmen can argue that it is every bit as much journalism as a newspaper's publication of the text of what is said.

Journalism certainly seeks to educate. It frequently strives to entertain but its entertainment value is a sort of sugar coating on the pill of fact and opinion. The pill is intended to be vitamin and stimulant and sometimes a purgative and only incidentally a sweet. The First Amendment does not specifically guarantee freedom of amusement, although this might be a fine idea.

I agree with another contributor, Richard B. Hull of Iowa State College's pioneering WOI-TV, that educators

should be alert to television's best possible use in their field. What might be considered its purely journalistic side is often an educational one. Many people learned more about our national political system during those two weeks in the International Amphitheatre last summer than they had gleaned from years of studying political science.

But without the journalistic function of selection and interpretation, convention television would often have been a meaningless show to the uninitiated. It was not only necessary to select the speeches and the floor scenes that told which way the presidential nominations were going. The voice of the competent reporter was still needed when no amount of picture selection and direct voice from delegates would have told the story.

I might raise a mildly inquiring eyebrow when Mr. Hull opines that television "transcends and supersedes all other mediums in its potentialities." If this is true, there is nothing to look forward to but universal telepathy with built-in second sight. To me it's simply the latest step in the development of human communications that began with speech, gained permanence with writing, was speeded up by the printing press, leaped space audibly with the radio and now has spanned space for the eye.

**I**CAN quite appreciate the effect of "a continuous sound-motion picture with the element of instantaneousness." But a fool, whether he is a reporter, a politician or an entertainer, is still a fool when his folly is instantaneously conveyed to sight and hearing everywhere. He might be a more dangerous fool.

I am sure Hitler would have been. I have been told by men who heard him often that he had a peculiarly magnetic effect on those who actually saw and listened to him. The cold transcript might later show that he had talked gibberish. But in the actual presence he had something that was lost in written accounts and even faded over the radio. He should have been terrific on TV.

But even without television, enough Germans saw, heard and read Hitler to make the Nazi regime possible. I don't think television will cause any revolutions, or bring any milleniums, that would not come anyway. It might hurry the process a little, especially in the wrong hands.

For this reason, among others, I am glad television is in private hands in America. I hope these commercial stations keep their standards as high as possible. And while I favor use of a reasonable number of channels for educational purposes, I don't want government having much of a hand in it, except under the gravest emergency. I'd rather my neighbor watched wrestlers than a home-grown Hitler.

CARL R. KESLER

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CARL R. KESLER  
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THE QUILL, a monthly magazine devoted to journalism, is owned and published by Sigma Delta Chi, Professional Journalistic Fraternity. Entered as second-class matter at the Post Office at Fulton, Mo., under the act of August 24, 1912. Acceptance for mailing at special rate of postage provided for in par. 4, sec. 412, P. L. & R. SUBSCRIPTION RATES—One year, \$3.00; single copies, 30c. When changing an address, give the old address as well as the new. Address all correspondence to the Chicago office. OFFICE OF PUBLICATION, 1201-5 Bluff Street, Fulton, Mo. ADVERTISING, BUSINESS, AND CIRCULATING OFFICES, 35 East Wacker Drive, Chicago 1, Ill. EDITORIAL OFFICE, 138 South East Ave., Oak Park, Ill.

# Shall We Educate a New Species to Operate TV?

By RICHARD B. HULL

A pioneer in educational telecasting sees video as more than just another means of communication. He believes professional standards must be set high to meet this challenge.

**E**DUCATORS in the United States rightly construe television to be a key technological development which can change human society with the same far-reaching consequence that the invention of the steam engine, the automobile, the airplane, and atomic power brought about.

Because of this conviction education is claiming a major role in helping to determine the shape and substance of this newest and most potent development in mass communications.

Precisely what that role will be is not yet established. It may be the ownership and operation of educational television stations on the 242 channels set aside for that purpose by the Federal Communications Commission. It may be the production of programs for release over privately-owned commercial stations.

It may be the teaching and training of young men and women in telecommunications on the same level of professional responsibility which characterizes a medical school. It must certainly be in the field of television audience research and program development.

Whatever the pattern or combination of patterns education may develop for itself in television, it must play a keener, more professional, and better informed role than it ever demonstrated in radio broadcasting, or for that matter, in newspaper journalism.

We are just beginning to grasp the concept that television transcends and supersedes all other mediums in its potentialities. Like any other instrumentality it offers equal opportunities for good or evil depending on the skills, the ethics, and the intentions of those who control and operate it. The medium is far too powerful for anyone to dismiss education's concern for its potential as academic.

"Television," says Dr. Donald Horton of the University of Chicago, "is the transmission of a continuous sound-motion picture with the element of instantaneousness."

Television focuses the whole attention of a viewer on a single item at a single instant, stimulating both the senses of sight and sound, and unlike the motion picture, creates always an impression of reality especially to unsophisticated viewers. When the telecast is an instantaneous transmission of an actual event; it achieves an impact never before equaled.

**P**RELIMINARY evidence seems to indicate that other mediums no longer can take comfort in the old axiom that a new communications device merely supplements and enriches what has gone before and takes its relative position. Television has made the most serious inroads on radio listening, on motion picture attendance, on newspaper and magazine readership. Quite clearly television will be the vehicle for the main stream of entertainment in America from now on.

Initially it was felt that television was not adapted to the news bulletin in which radio has succeeded so splendidly, nor because of the shifting, transitory record of its screen was it construed to be a threat to the permanent news reference record of the newspaper. Television's particular genius, the presentation of actuality—events as they really occur while they are occurring—was thought to be a limiting factor, not a special characteristic of the medium.

We have always thought that most individuals, while depending heavily on radio broadcasts for news bulletins, in effect read newspapers to verify and validate what they had heard as well as to secure the greater amount of detail afforded by newspaper. This habit was strengthened by long training in reliance on the printed word as a source of truth.

Television now poses a double problem. It can indeed present bulletins such as an actuality transmission or a film record of an air or train disaster, telecast simultaneously or within minutes of the actual event. Each viewer becomes a personal eye-



Richard B. Hull is director of WOI-TV, Iowa State College station at Ames.

witness to the bombing, football game, disaster, or Senate hearing.

The individual's reliance on his own personal visual observation is far older and more firmly established than his reliance on the printed word. When a writer for a newspaper covers the event the viewer is in a position (or fancies he is) to detect distortions, misquotations, and special emphases.

Despite these basic appeals and advantages newswise for television the problem of exactly how best to handle news on television remains one of the most difficult and most unsatisfactorily answered questions. In many ways it is the least understood and least mastered arts of the new medium.

A number of techniques have been undertaken with varying success:

1. Direct telecast of reality—presidential inaugurations, sports events, disasters, public hearings. In this area television is supreme. Nothing can equal the instantaneous transmission of an actual event occurring before the viewer's eye, when everything, as someone has said, is still in the "betting stage" and the unpredictable as well as the planned may occur.

2. Filmed versions of reality—have somewhat but not entirely the same impact. As a news event is still in the making and not fully reported out, so is the film record part of a progress story. Currently many

(Turn to page 20)





John Cameron Swayze is headliner on NBC-TV's "Camel News Caravan."

**A** HARRASSED television newsman once estimated that in putting together a fifteen-minute news show five times a week there are 4,500 problems, or one per second. It is conceivable that this is an exaggeration. Possibly there are only 4,400.

But from my four years of experience with the "Camel News Caravan," which is seen over NBC-TV Monday through Friday at 7:45 p.m. EST, I can say that the gathering of news for television presentation is a tremendous, complex, day-to-day, race-against-time operation. In short, a rat-race. Behind each 15-minute program is the coordination of the daily activities of hundreds of people—cameramen, writers, laboratory technicians, film cutters, editors, narrators, directors and producer.

"Camel News Caravan" started five years ago as the "Camel Newsreel Theatre" on four NBC television stations along the East Coast. It is now coast-to-coast on fifty-four stations.

In the past year, "Caravan" activity has been marked by several innovations. A new studio headquarters was established in Radio City, New York. A plane chartered to fly films of the presidential campaign has been used ever since to speed the picture story of "today's news today" from remote parts of the land to the nearest station for transmission to the nation.

Also, a private TV link five miles long, between NBC film laboratories in uptown New York and "Caravan"

## A Nationwide News Show Demands Split Second Teamwork for Television

By JOHN CAMERON SWAYZE

A top telecaster estimates that 15 minutes five nights a week involves 4,500 problems, or one a second. Perhaps it is only 4,400.

headquarters in mid-Manhattan, was installed to speed production. It is used to screen and edit films.

Each morning Producer Frank McCall and his staff check the wire services and newspapers for material to be used on that night's show. They call Washington and other television cities to determine the amount of newsreel footage on hand from the previous day's shooting.

They also check film sent us from all parts of the world by photographers who are either shooting freelance or on assignment. NBC now has agreements with various European television organizations calling for an exchange of newsreel footage. Thus, the best European news films are available for American showing.

**A**LL of these sources of film coverage channel their activities through the New York office. It requires the services of twenty-five cutters, lab technicians, editors and writers to handle this large flow of film. After the producer has listed the film stories available, the news items are classified as to importance and methods of presentation are decided upon.

This entire operation, of course, is subject to change as the news changes with the hour. If a newsworthy story breaks in the morning anywhere in the country, we are able to have a film story on the air that night.

In planning the program, it must be remembered that it is possible to originate portions of the telecast from the various stations on the interconnected network. Consequently, we may have Senator Blank from the WNBW Washington studios, a mobile unit pickup from WPTZ in Philadelphia, late films of a Southwestern tornado which were flown to Chicago and presented from WNBQ, and the rest of the news from our own live and film studios in New York—all in fifteen minutes!

The lineup for the evening's presen-

tation undergoes many changes before being mimeographed. We have changed the lineup as late as 7:00 p.m. to make room for special films which were not even shot until 6:05, but which were developed, cut and edited (with narration prepared) for presentation at 7:45.

The presence of so many different components makes the news show one of the most complex to put on the air. We have had as many as twenty-six transitions from one component to another within the fifteen minutes. These transitions may consist of studio portions, then a short film story, switch to Washington, back to New York, more film, and so on.

Since we utilize both 35mm and 16mm, both sound and silent and both negative and positive film—or a combination of all these types within one program—you can understand why teamwork and coordination are of the utmost importance. If just one segment is changed or eliminated at the last minute—and this has happened—a terrific reshuffling is necessary.

**O**H, yes, one other thing—the commentator. The television camera is probably the most sensitive and critical instrument ever devised by man. It sees not only the visible but the invisible as well. It will see a beard that is not a beard at all, it will put rings under your eyes and lines in your face just after you have looked in a mirror and assured yourself that you have never looked better. As a newspaper reporter, I never had to worry about whether my suit was pressed or not, but in this television business if it isn't you're bound to hear about it from the viewers.

On the subject of appearance, I remember anxiously calling my wife just after I made my first television appearance. "Well, dear," I asked, "how'd I look?"

Said she: "Like you were dead." Treacherous thing, TV.

# A Television Critic Takes A Frank Look at His Job

Why should a newspaper publicize a rival? One sound reason, among many others, is that 23,000,000 families are watching it.

By JACK GOULD

**O**F late there has been a new breed of newspaper man about. Titularly, he is listed on the payrolls as a television critic. In the office he has the sympathy of his reportorial colleagues, who assume that anyone who makes a business of looking at TV night after night is beyond salvage. To such normal occupational hazards as ulcers, deadline frenzy, and copyreader dyspepsia must be added a new one—the drooping eyelid.

Yet the television critic who has been at the job for a while is not likely to be dismayed, even by cartoons suggesting that whereas every other newspaper man puts his typewriter on a desk the TV critic puts his machine on an upturned barrel of beer containing less non-fermented sugar. By the very nature of his job the video observer is on the spot in many different ways. In fact, this is what makes the assignment anything but drab.

First, a minor matter of semantics. What is a television critic? Across the country—and this is shocking in itself—there are probably not more than a dozen true critics of television, men and women who can write what they believe and regularly apply a penetrating critical judgment to both the tripe and the triumphs that may adorn the nation's TV screens.

Each spring there is a lot of balderdash about hundreds and hundreds of television editors participating in "polls" selecting the "best" comedian, actor, announcer, office boy and charlady in the video industry. The polls are regarded as a joke by the national networks, who know that in many cases the "editors" do little more than paste up schedules or string together some publicity handouts.

Incidentally these "polls" are, by and large, just promotional stunts for trade magazines who, by coincidence, soon blossom forth with "thank you" advertisements from the lucky winners.

Genuine television criticism blossomed with the development of the visual medium itself. For some years

there had been sporadic reviewing of radio in a few newspapers, but it took the spectacular, revolutionary, and often baffling TV to assure broadcasting of continuing critical appraisal.

In part the introduction of television criticism stemmed directly from public demand. The succession of celebrities who made their debuts before the cameras was legitimate news and there was normal and healthy interest in how good or bad their shows might have been. The reaction of readers of the *New York Times* was immediate and direct. They had no hesitancy in letting this writer know whether they thought he had hit the mark or gone stark mad.

The craft of television criticism is still very young but it already has given birth to one tradition which has occasioned some comment from fellow laborers in the journalistic vineyard. When the circumstances warrant, television criticism tends to be on the caustic side and it is probably only in the TV columns that a newspaper reader frequently will find opinions—favorable or unfavorable—concerning the practices of the advertising fraternity.

Basically this is a sign of health in the newspaper business more than anything else. If TV critics have the privilege and responsibility of independent opinion, let the honors fall where they should, not so much on the critics as on the publishers who make the criticism possible.

And a word, too, for the much-maligned sponsors. Even when they may think the critical going is a bit rough, they accept it astonishingly well.

**A**LL of which naturally leads to the main question: what is the purpose or, more specifically, the importance of television criticism? The answer perhaps must be divided into overlapping parts, first from the standpoint of television itself, and second from the standpoint of the newspaper.

Like it or not, television has made a tremendous impact on almost every aspect of American life—cultural,



Jack Gould is widely read as radio and TV critic of the *New York Times*.

educational, recreational and economic. The continuous show in the front parlor is having an influence for better or worse on how all of us think and act. Whether the individual's primary interest is in politics, sports, theater or what, sooner or later he reacts to what he sees on the screen.

In the light of such an incalculable new factor in modern life, the question of whether there should be television criticism in the newspaper would seem to answer itself. As the unlicensed trustee of the public interest, the press has a direct and very real duty, it seems to me, to inform its readers of what the TV medium is doing and in good conscience offer constructive advice on how it can be bettered.

If the organ of the printed word does not give voice to condemnation of the shoddy and cheap wherever it appears, where can the public turn? If the press does not indorse and encourage the fine accomplishments of TV, what right have we to complain if the country's cultural standards do not move upward?

Press criticism of television does have an effect. It is not so immediate as the judgment of the theatre critic

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*Operation Doorstep combined a military test and civilian defense. It was a top story and television licked both inaccessibility and security to cover it, only to find that even*

## An A-Bomb Can Muff a Payoff TV Cue

By FRANK LA TOURETTE

**O**PERATION Doorstep was a good story. But, for television, the story had no payoff, because an atom bomb muffed a cue.

You remember the story. It was called Operation Doorstep to point up the civil defense angles of the atomic explosion set off on the Nevada desert in the early dawn of St. Patrick's Day this year.

Remember the two white houses that were erected near the 300-foot tower on top of which the atomic device was detonated? Remember the amazingly life-like dummies that peopled the two houses and the fifty automobiles parked at varying distances from ground zero? Together, they formed the "Doom Town" that was to be exposed to the blast.

These were the ingredients which the Atomic Energy Commission and the Federal Civil Defense Agency had whipped up into a good story that was to draw to Las Vegas more than 300 radio, television, newspaper and magazine reporters.

These were the ingredients, too, that whetted the interest of the networks in "live" television coverage of Operation Doorstep not only from the angle of a good news story but also from the standpoint of public service. But for television to cover the story "live" was far from a simple matter.

Frank La Tourette is manager of news and special events for the Western Division of ABC at Los Angeles.



First, the TV networks somehow had to line up technical facilities to get the picture out of the Nevada desert to Los Angeles, a distance of more than 300 miles. A second big problem involved covering the story as they felt it should be covered.

The facilities problem became less serious after it was shifted onto the thin shoulders of TV's technical genius, Klaus Landsberg, vice president of Paramount Television and general manager of Station KTLA in Los Angeles. In 1952 he had done the impossible\* by building a microwave relay system from the atomic test site in Nevada to Los Angeles and for the first time had televised "live" an atomic explosion.

At the request of the three networks, he agreed—somewhat reluctantly—to rebuild that microwave relay to deliver Operation Doorstep to the networks at Los Angeles. That was on March 3.

**L**ANDSBERG and his engineers went to work immediately. And, as they began their battle against time and the physical elements to build five relay stations atop snow-covered mountains, the network committee in charge of the operation—consisting of myself as chairman, Roy Neal of NBC, Bill Whitley of CBS—waded into another battle. This was to cover the story as we felt it should be covered on television.

This was mainly a battle against "security"—a word that for the two weeks preceding the blast was to haunt our sleep, be the subject of endless discussions in smoke-filled hotel rooms, and accompany us when and if we sat down to eat.

We understood and fully appreciated the fact that the Atomic Energy Commission had to enforce rigid security rules whenever it opened up its atomic tests to newsmen. We didn't want to break any of those rules. We knew we couldn't break any of them, even though none of us would know an atom bomb if it came up and shook hands with us on the street. But we knew, too, that unless we could bend some of those rules just a little the

country would not see Operation Doorstep on "live" television.

So, from an organization which we later came to believe had been trained to say "no" automatically, it was our job to extract a "yes" here and a "yes" there until we reached a point where we honestly thought we could do a reasonably good job.

**F**ROM the beginning, it was implied that television would set up its "live" cameras on News Nob—a distance of seven miles from the target area—and cover the whole story from that point.

This was impossible. Our first request was that the AEC permit us to take our "live" camera directly into the target area before the blast and again after the blast as soon as possible. Otherwise, we told the AEC, there was no story for television—or at least not enough of a story to justify the expense involved.

This request, I am sure, shocked the security branch of the AEC. But apparently the shock gradually wore off as we advanced argument after argument. Finally, the AEC gave in.

We followed up immediately with another "shocker." We asked that one of our television reporters be allowed to be with the troops in the trenches less than 2,000 yards from target zero during the blast and that he be allowed to take short-wave equipment with him so he could broadcast from there.

This one took some time and brought the Department of Defense into the picture. We argued the merits of this particular request for more than a week before an okay was handed down by Lee Hargus, deputy information officer of the department. This okay actually cracked the dike wide open. The army finally permitted twenty reporters representing all mediums to accompany the troops.

We faced many problems like these, all raised by the severe frown of security. On some we struck out. But with the help of Charter Heslep of the AEC, who was our intermediary, we won over the commission, especially the security branch, on other points sufficiently to feel that we were at last in a position to cover Operation Doorstep as it should be covered.

\* This was described by Charter Heslep in "It Couldn't Be Done—But TV Men Did It" in *The Quill* for July, 1952.



Among other things, we won a big concession by being allowed to enter the target area well in advance of the other 300 newsmen so we could get set up properly. In short, we finally were all set, we thought.

As reporters, the networks had assigned some of their best men—Morgan Beatty of NBC, Charles Collingwood and Walter Cronkite of CBS, and Chet Huntley of ABC—a good lineup in any league.

Our coverage plans, we thought, were good. They included three separate programs. The first, on March 15, was to be a camera tour of the target area to show the TV audience the bomb tower, the houses, the dummies, and the automobiles that made up "Doom Town."

The second, just before dawn on March 17, was to be built around the blast itself, and the third, later the same day, also was to be a camera tour of the target area to show just what had happened when the awful power of the atom bomb hit the target.

**T**O us, this third program was the most important of all. With it, we had a good show, without it, our story had no payoff. It was the climax of the whole operation and the real reason for the heavy expense.

But we weren't worried. With the tremendous buildup that our television coverage was getting in the newspapers and even on radio, we felt that nothing would be allowed to happen to keep that third and most important program off the screens of the nation. Certainly, we felt, the AEC would make absolutely sure that the bomb would be exploded at just the right time and in just the right manner so that—as soon after the blast as safety conditions permitted—our TV personnel would pin on their film radiation badges, tape on their special paper booties, and wade into the radioactive dust of the target area to televise what was left of "Doom Town."

So, blissfully unaware that even an atom bomb can muffle a cue, early Sunday morning on March 15, we bumped across the Nevada desert in an old station wagon to the testing grounds for our first program.

It was not a success. Our old enemy "security" had reentered the picture during the night to reverse a previously hard-won decision—that our technical crew could enter the forward area early enough to set up their gear properly. Instead, the crew was held up at the gate for more than two hours.

As a result, when we finally went on the air, the microwave relay link-

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Television was able to get two cameras inside this house in "Doom Town" to show how it was equipped and peopled with dummies for the atomic test. Below, Chet Huntley of ABC (right) checks special short wave equipment before leaving with the troops for close up coverage of the explosion. An atomic cloud that wouldn't go away blocked post-explosion coverage plans.



**The editor and publisher of TV Guide tells how and why he developed a program of combined national and regional coverage of the new medium. He did it just because**

## 'TV Itself Is News'

By WALTER H. ANNENBERG

**O**FFHAND it would appear that nearly everyone in America who isn't busy watching television these days is either working in the medium or writing about it.

Much of the writing about it is for trade papers, whose editors, and circulation and advertising managers, have more pleasant tasks today than they did when broadcasting meant radio alone. Such leading publications as *Radio Daily* and *Broadcasting* found it necessary to expand their scope not only editorially, but through name changes, so that today we have *Radio-Television Daily*, and *Broadcasting-Telecasting*.

Aside from the purely technical journals such as *Tele-Tech*, *Television Engineering*, *Radio-Electronics*, *Radio and Television Journal*, *Electronics*, and others which deal with engineering aspects of the medium, television has brought a change in editorial emphasis to our standard advertising trade publications—*Advertising Age*, *Sponsor*, *Tide*, *The Advertiser*, and *Advertising Agency* and *Advertising and Selling*. These, along with *Editor and Publisher* and *Printers' Ink*, quite justifiably recognize television's impact on the advertising and publishing industries with columns of news relating new developments and techniques in the medium.

*Television Digest*, a weekly newsletter published by Martin Codel, covers the entire field competently and intelligently, and *Television*, a product of young Frederick Kugel, is a monthly magazine that concerns itself with rounding up surveys, and presenting articles on TV advertising and programming.

*Variety*, the show business bible, now devotes as much space to television as to motion pictures, and *Billboard's* front page headline is devoted to a television topic at least as often as it is to a report on the state of the carnival and circus businesses.

Consumer publications too have found that television news and features have begun taking more and more space. The basic tenet of news-gathering, "names make news," still holds, and we find that nowadays the

names familiar to most readers are those of the performers they watch on their home screens night after night.

Newspapers devoted columns of valuable front page space to the birth of Lucy's baby, to Arthur Godfrey's European tour and later operation, to Margaret Truman's succession of TV debuts—as a singer, a comedienne, and an actress. Decisions of the Federal Communications Commission on opening up new stations in the ultra high frequencies and setting standards for color television were front page news too, for it is as always the job of newspapers to report in detail news that directly affects the lives of readers. And television, more than any invention since radio, does affect our readers.

General magazines, always in the market for popular personality stories, find that profiles of television stars not only make good reading, but are a help to circulation. *Cosmopolitan*, reversing an established tradition, not long ago used a man as a cover subject. The man was Arthur Godfrey. Circulation for that issue showed a substantial increase. *Look*, *Life*, *Time* and *Newsweek* have regular television departments.

**B**UT this mass of wordage about television is nothing surprising. Television itself is news, and it would be a poor reporter indeed who did not recognize that fact. What surprised me and my associates, though, was the number of consumer publications devoted exclusively to the medium. One would have thought that with all the coverage in newspapers, news magazines and general magazines, the public would be satiated with TV news. That is not the case.

In nearly every city where there is a television station, there is a local television magazine. And in nearly every city, it has proved successful.

In Philadelphia, where we publish the *Inquirer*, we made every effort to cover television adequately in our news columns. We had a television columnist, who criticized programs constructively and passed on tidbits of news about the industry to readers. On Sundays we devoted a full



**Earlier experience with Radio Guide helped Walter H. Annenberg decide to tackle coverage of television.**

page to the weekly schedule of programs on each of Philadelphia's three stations. Each day we ran a daily schedule of programs—at some length.

Still, a small magazine started by two industrious young printers had even more space than the *Inquirer* to give to program listings. Where we merely carried the title and stars of a television drama, the weekly *TV Digest* told the plot as well. Where we carried the word, "Movie," after a channel number and time, *TV Digest* gave the name of the movie, when it was made, who the stars were and what the movie was about.

In addition to the programs, the magazine carried a few stories about stars and some gossip columns. Its circulation was well over 200,000 early this year.

The Philadelphia magazine was no exception. In New York, *TV Guide*, using the same complete program listing formula, was past the half million mark in circulation. In Chicago, *TV Forecast* was over 250,000.

Our decision at Triangle Publications, to enter the television magazine field was a logical one. We had once published *Radio Guide*, which also was largely comprised of listings and news of the radio medium. During the wartime paper shortage, it was suspended. But we still had the distribution organization and editorial know-how to publish a national television magazine that would have regional editions, each of which would carry area program listings.

The first issues of *TV Guide* on a  
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## TV News Techniques



A mobile phone was among the equipment demonstrated at the recent seminar held at Northwestern University by members of the Radio and Television News Directors Association. Shown here, from the left, are Tom Eaton of WTIC, Hartford, Conn., president of the RTNDA; Harry Gianaris, WCSC, Charleston, S. C.; Blaine Wickline, Bell Telephone service manager, Chicago; Monroe Benton, WNYC, New York City, and Louie Hendricks, KROD-TV, El Paso, Texas. The following four articles by RTNDA members are based on talks given during the seminar sessions on the Evanston campus. Complete coverage of the seminar on television news techniques can be obtained from Baskett Mosse at Northwestern University.

## If You Have News Sources, News Pictures, and A Live Camera, You Can Have a TV Show

**Network newsman tells of types of programs available and a few tricks of TV trade.**

**By WILLIAM RAY**

**T**ELEVISION news programs have been highly successful, despite all the fears expressed when TV came in—fears that we would need red-hot, up-to-the-minute newsreel of every event mentioned on TV, or else we couldn't mention it; fears that we couldn't use anything as static as a still picture on television; fears that people wouldn't sit still for a live newscaster or commen-

tator on camera for more than a few seconds at a time; fears that the cost of producing these programs would be prohibitively expensive, in comparison to the return.

All of these fears have proved to be wrong, especially the last one, because we're making money out of TV news—at least at WNBQ in Chicago—despite the high cost. We're making more money out of it than we ever made out of radio news, in fact.

The cost is so high that we have no across-the-board news sponsors in TV. Most of them buy only one, two or three nights a week, but the impact of TV is so great that their advertising brings results anyway.

TV news requires the services of a newsman who can ad lib his own show

in front of the camera, after selecting the news and writing his script in advance—a script which he should abandon, except for an occasional reminder-peek during the show. That is, you need the combination newsman-air performer unless yours is strictly a newsreel or still pix show with the speaker always off camera. Personally, I'm against that type of show, because it never establishes a personality—the direct contact between speaker and viewer, the feeling of personal acquaintance, which I think is TV's strongest point.

Naturally, in addition, you need a source of news—one or more wire services plus local news coverage—and a source of news pictures—either newsreel or still pictures, or both. With these few prerequisites and one live camera



you can go into the business of broadcasting news by television, which brings us to the cheapest and in some ways the simplest type of program—the one-man, one-camera job.

**W**E do a one-camera local news show from our booth (shooting through a glass window) four times a morning. Len O'Connor uses a simplified weather chart, with a stage-hand behind it pulling out cards on which the temperature is lettered. All the stock forecast phrases such as "clear," "cloudy," "warm," "showers," and such, are lettered in advance and used over and over. Len uses 11-by-14-inch still pictures, which he mounts himself, in standard mat frames, by means of adhesive tape.

Our only camera is an electro-zoom job which can zoom in so that a single 11-by-14 picture fills the screen, or pull back so that it shows all of O'Connor. We also do the live commercials on these spots from the same booth, with a live announcer in there. It sometimes takes some jumping around, to open with a live station break, go to a live opening commercial, go to O'Connor, then another live commercial, and finally a different live station break commercial, all in one little booth with one camera in five minutes, but it can be done, and you may have to do something like this, if you want to be able to sell your news at a low cost during a period of low audience potential, and still make money.

However, we could use our tel-optican device in the film projection room for our still if we wished, instead of large prints which O'Connor holds up. In this way, we could cut instantly from O'Connor to a picture and back again, with no zooming of camera at all. Or, we could use newsreel, cutting from O'Connor live to newsreel instantly.

Next, let's look into the multiple-camera live news program—which is the one most commonly produced, I think, by most local stations. This program, in a so-called live studio with two or three cameras, is very flexible—since it permits the use of live commentator, plus either still pictures on flipcards, and/or newsreel, plus maps, charts, graphs, interviews and some movement about the set if you go for movement of this type, which we don't. Our own Clifton Utley news program at 10:15 p.m. is a sample of show which relies for its effectiveness, first of all, upon the ability of the commentator and makes use of such visual devices as are pertinent, available, and *actually tell the story*. This last is most important, because there's a tendency for anyone who's producing a TV newscast for the first time to load it down with unnecessary and distracting animations.

I remember that when we started the Utley program more than four years ago I thought we should have such a gimmick as a pad at the end of the program. We used a large map of the world, framed in the flat behind the commentator. He gave some brief news items from various parts of the world by dateline, and as he gave each dateline—Rome, Paris, Tokyo, and such—a tiny light would show up on the map at the designated location. As soon as I sat back and observed the program objectively, I discovered that the viewer was becoming so fascinated watching the little light flash on and off that he had no idea of what the commentator was saying. So we dropped the device. So the rule here is to use only those



Author William Ray, director of news and special events for NBC's central division, makes a point with Bob Nelson, program director for WEAU, Eau Claire, Wis., during the television seminar at Northwestern University.

visual effects that *actually tell the story* and that are *needed to tell the story*.

We rely largely on stills from UP-Acme for our pictures, although we use some newsreel, too. We would use more local newsreel, if we had it available, but we have pretty well proved that you can get a large rating and sell your program without much newsreel if you put on a good news program otherwise.

**O**UR still pictures are on double-weight, matte-finish paper. The dull finish is necessary because you'll get light reflections from glossy finish pictures unless you're extremely careful—and you still may.

Our newsroom artist mounts the pictures on flip-cards, which are put in proper sequence and mounted, at the last moment, on an easel. Then a stage-hand drops the cards on cue. Generally, we flash a still picture only very briefly, and often there is no reference at all to the picture itself in copy, unless the picture *requires explanation*. In this way, we avoid the static impression that a still picture is likely to give, and yet we get photos of today's news.

We have no purely local newsreel staff, but we get the use of many of the newsreel pictures which are shot by a network newsreel staff here in Chicago. Frankly, I should like to increase our use of local newsreel.

We also use maps, mounted (in our case) in specially prepared frames, in the flats which make up the back of our news set. We actually have an artist prepare these maps especially to illustrate each story. Thus he can eliminate the detail which clutters up the average commercial map, and can letter in enough

identification of countries, oceans, cities, rivers or mountains to tell the particular story we want to tell.

I realize that it may not be economically possible for every station to have a newsroom artist to make special maps and charts. I would suggest, then, that you have special, simplified maps drawn of your city, county, state, and country—and of every other continent and ocean. You could mount all of these on a rack, or an easel, and the newscaster could flip over to the one which fits his particular story, and use a pointer to emphasize the parts of it that are pertinent. He could even stick removable tape arrows on it in advance of the program. The same applies to charts.

We animate some of our charts. The artist draws the general co-ordinates and the basic horizontal lines for a graph, and then, while we're on the air, and the newscaster is talking about the change in the cost of living for the past two years, for example, the artist, with a brush, will mark in the actual graph line on the back of the white chart, from behind the set. Unless you use very heavy paper, the line will show through.

**W**E also use headlines on flip-cards as a visual aid, or kind of TV punctuation mark, to separate stories. Many people think headlines (a newspaper device) have no place in TV. I like them, personally. I think that otherwise, in this type of a live program, it's sometimes a little hard to know precisely when the newscaster has finished a story.

As for other visual devices, we often have interviews with people prominent in the news—if you want to call that

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# What You Need for Remote TV

**Minimum requirements in both equipment and manpower are outlined; ways to reduce expenses by pre-planning shows and keeping records on each site are suggested.**

By JAMES A. BYRON

**A** SPECIAL event may be a parade, a town meeting, a political convention, a circus, a jury trial, a council meeting, a fire or some other disaster just to name a few. It is to be considered that each of these events named would be handled for television through the use of remote or mobile equipment. Each event automatically creates its own problems and the necessity for special equipment. Specifically, what is the minimum equipment needed for the simplest kind of remote telecast?

It must be assumed that the basic engineering equipment needed for a remote telecast is available. By that I mean the power plant itself. This equipment can be built into a truck or some similar motor vehicle which is ready for immediate use whenever required. It can, however, be equipment ordinarily used in the day to day operation of the television station, but which is portable to the extent that it can be loaded into a station wagon and transported to the scene of the event. This equipment will not be your problem as such. What you will be concerned with will be the following:

You will need one camera. The camera will need the normal complement of lenses which would be one 135mm, one 90mm, one 50mm and one 35mm. You will need a tripod for the camera, a monitor for the announcer and a microphone. It is to be assumed that your engineer has provided a microwave link to get the picture to your transmitter, and lights for inside work.

Let me repeat that this equipment just named is the absolute minimum necessary to telecast any event. Such a set-up would permit little variety and could be used to cover only the simplest sort of event. A great addition to an operation in which a single camera is utilized is the Zoomar lens. This lens provides far greater latitude and to some extent can make up for the lack of at least one additional camera. The Zoomar lens is highly effective under natural outdoor lighting conditions but loses value under artificial lighting.

The other lenses—135mm, 90mm, 50mm and 35mm—are short-range equipment. When you find conditions do not permit cameras to be set up within a few yards of the action, you're in trouble. Then you will have to go to the longer lenses, the 9-inch, the 15-inch or the 25-inch. The three last-named lenses almost certainly would be needed for sports such as football and baseball.

There may be stations handling remotes successfully with one camera. I don't think any one in the business would advise it as standard practice, but we are speaking of minimums, and there you have it.

Now that we have the equipment set up, we need personnel to take it over. What is the minimum program and technical staff required of the various

kinds of remote news telecasts a station will want to cover?

On the program side you will need a remote director and an announcer. On the technical side you will need an audio engineer, a video control engineer and a cameraman for each camera. Using only one camera that would mean three technical staff men and two program staff men—a total of five. I would consider that to be the absolute minimum.

In the case of remotes other than the simplest ones, it is advisable to have a technical director in addition to the personnel already mentioned. Television presents at least twice the trouble potential of radio.

The third question is one heard most frequently in television: Are there any short cuts to keep down the cost of remote telecasts?

The answer is a qualified "Yes."

Having reduced the remote staff to the absolute minimum there is little that can be done except to reduce the time the staff may have to spend at any given remote location. That can be done by thorough pre-planning, which is a most important factor.

Each location presents a different set of problems. It follows, therefore, that each location should be scouted in advance by both engineering and program staffers. In this way it is possible to draw up a plan for the engineering staff to work from, thus cutting down the installation time. It is highly important that the engineering and program staffs work together on such pre-planning. There are several obvious reasons for this, but one important reason is that the ideal location from the programming standpoint is not always the best one from the engineering view.

**Y**OU will find it highly profitable to chart a permanent record of each location from which a remote is done. In most localities remote telecasts will originate generally from a comparatively small number of spots. By charting these spots thoroughly as to results obtained, lenses used, location of cameras and lighting available, the matter of setting up for a remote becomes rather routine. By all means, then, keep good records.

By now we have our remote set-up complete and we're ready for the telecast from the technical standpoint. The next question is: How much written material does the normal TV remote require? Is program preparation much different than that of radio?

Let's tackle the last portion of that question first. I would say that good program preparation will stand by itself whether in television or radio. It must be remembered that television program planning must, however, cover everything covered by radio, plus video. In many cases a television remote will practically carry itself after the scene is set by the announcer. In preparing a remote program you much decide in ad-



James A. Byron is news director of Station WBAP at Fort Worth, Texas.

vance just what you propose to do; what approach you intend to use. Then you must advise everybody concerned as to these decisions and follow through.

The amount of written material required by a normal TV remote depends almost entirely on the announcer. If he knows his subject thoroughly and the people involved, he will need little if any written material. Ordinarily, the announcer on a TV remote will do considerably less talking than his counterpart in radio. But for this very reason he should know his subject even more thoroughly. His main purpose is to supply information not readily obtained from the picture.

How do you decide whether you are going to do a remote news broadcast?

Before getting into that question it may be best to qualify the meaning of "news broadcasts." Telecasting a city council meeting, for instance, would be considered a news event if the proceedings are to be carried in full. If, however, an address by the mayor rather than the regular proceedings is to be the principal purpose of the telecast, it may be questioned strictly from a news standpoint. The question is what you are trying to prove.

Frequently a program department will differ greatly from a news department as to what is or is not news. If the selection of the news program is to be made by the news department you will get one answer to the question. If the program department controls the selection you are quite apt to get another answer.

**I**T must be considered at all times that news is a relative thing. A Washington official visiting in a small town in the Southwest ordinarily would be news; the same official in Baltimore might not be considered news at all unless the purpose of his visit was a newsworthy one. A story which might be considered newsworthy today conceivably might be passed up tomorrow because of more important happenings. A station which puts out its own daily newsreel, for instance, ordinarily will pass up opportunities for remote newscasts that would

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Don't let the fantastic costs and the mediocre results of some of the earlier television news programs frighten you. A successful news director has some suggestions on

## How to Make Your TV News Programs Pay

By RICHARD OBERLIN

**T**HERE are five things to consider in making television news pay—making it for your station the goose that lays golden eggs, as it is in radio. The first thing is cost of production. This is also the second, third, fourth, and fifth items.

If your manpower and daily newsreel costs are prohibitive, you can't sell your product, and if you can't sell it, then news—or whatever the program may be—is too much of a luxury for the average station. We are in this business to perform a service and for doing it we are entitled to a profit. You can't perform your service in bankruptcy, with the lights out, the cameras dark and the transmitter still.

How much then, should your television news cost? The price will come as something of a shock to the radio station manager who has a one-man newsroom, or a part-time reporter, or an announcer reading copy on the air. But, then, with one or two most remarkable one-man newsroom exceptions, these radio operations are not providing a news service.

Let's start with manpower. It will take three full-time men to give you a basis from which to work. We are including one full-time cameraman, because it is my contention that a television station that does not provide a daily newsreel is not using television to present news. A trained newscaster can do a better job reading complete,

well-written newscasts on radio than he can trying to ad lib facts in front of a camera.

Your three men will be a cameraman, a co-ordinator (at least that's what we call him for lack of a better name) and a news director.

The cameraman shoots film and keeps his cameras in working condition. The co-ordinator edits film, writes narration, backstops as a second cameraman when you have two stories at the same time, and directs the news programs. The news director is general supervisor, and does the actual on-camera news and reads the film narration.

In addition to these three somebody has to process the film and, for the sake of economy, break up 1,000 foot rolls into spools of 100 feet each. That takes an average of two hours a day. The manpower can be taken from any one of a number of places. Since maintenance of your developer is also an item, probably the most practical place is from the engineering crew if a man can be spared at the right time. If not, the film editor should be able to run it through. Or the cameraman—although that's likely to give him a long day and presents some complications, because he should be writing out a report on what he's filmed during the day while the stuff is going through the soup.

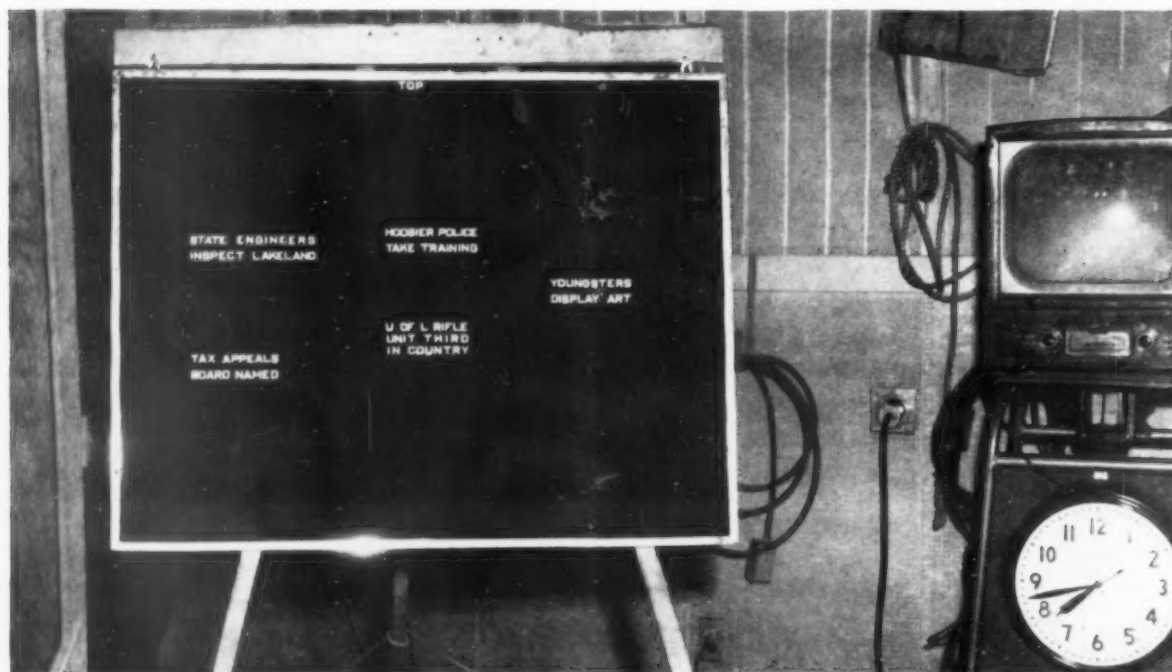
In any case, the total payroll for these

three full-time men and one part-timer will run from \$300 to \$350 a week.

Your next basic cost is a news service. For competitive reasons none of the wire services is eager to quote an exact price, and the amount you pay is bound to depend on a lot of factors including how shrewd a bargainer you are. To get some sort of answer, I asked the wire services: "How much would you charge for radio wire only in an average size community with 200,000 television receivers?"

The price, I gathered from much herring and hawing, might be as low as \$60 a week, or as much as \$100. For the sake of what I believe is reasonable accuracy, let's take \$75. That makes our total cost so far for running the newsroom \$375 to \$425 per week. Add to that \$60 for film and developing chemicals. That figure gives you 500 feet of film per day—roughly fifteen minutes—from which to edit down what is usable. It is too high, but there's no sense in figuring it too low because unusual things always are happening which throw your film budget completely out of kilter. Actually, we average about 400 feet per day for our newsreel which gives us, daily, approximately five minutes of edited film.

**T**HEN, to get around the city to capture for posterity the great events that a cameraman films, you need an automo-



This is the newsreel title board used by Louisville's WHAS-TV and described by Dick Oberlin, news director of the station.



bile. That can be figured about any way you choose. Our experience shows our cameraman averages about 40 miles a day. There are days when he drives nearly 200 miles—but there are plenty of other days when it's only ten or fifteen. For the sake of a figure let's use the amount paid per mile by the networks—10 cents a mile. That comes to \$20 a week, on the basis of a five-day week.

So we have a grand total of just over \$500 a week for operating your newsroom.

For this investment you get a couple of fifteen-minute news programs per day, in which you should have about five minutes of local newsreel. How can you make money at those prices? What man in radio ever heard of a \$100 per program production cost for a newscast? Not in these middle-sized stations in middle-sized cities that we're talking about do you get prices like that!

**L**ET me cite some economic facts of television life. The very cheapest kind of movie that can be purchased in these middle-sized cities I'm talking about will run from \$75 to \$100 per half hour—and it admittedly is not Class C or Class D but Class X stuff. You buy a package and take what you get. Sometimes you get distorted sound, and it's on film so dim you can't see it.

In this same average city we're talking about a really good half-hour film will cost about \$400. So, you see, \$100 a day for a half hour of news isn't bad at all.

But one sponsor doesn't have to foot this whole bill. Many, many stations use the same newsreel twice, first early in the evening and again for a sign-off or late evening newscast. Often the second run is a somewhat edited version. Sometimes on those rare and happy occasions when you get a really good story during the early evening hours, and can get the story filmed, processed, edited and narration written, the late show may run longer.

It is a common and sensible practice to divide up the total production cost of the newsreel and assess part of the total against each newscast. Generally, the sponsor who has the film on the early show pays a higher production fee—as he should. However, don't let anybody sell short that late-evening re-run of your newsreel film.

I didn't think when we first went into this business that the guy getting the late, before bedtime playback was getting a bargain. To me, it was warmed-over hash. But the same sponsor has been with us since we started on our sign-off news and he is happy with his buy. He pays about 40 per cent of the production cost to 60 per cent for the guy who gets the early program. He has found from experience that a whole lot of people phone their neighbors that they're going to be on television—they just saw themselves in the early news program—and why don't the neighbors watch the late newsreel show?

There are countless ways to spend money in television. There are a million little gimmicks that you can have—for a price. And we've added some of them to our news programs as we learned more about the business. However, before anything is added, we sit down and carefully go over the cost and all that's connected with it, because sometimes something that looks pretty cheap can turn out to be an expensive luxury.

Take newsreel titles for example.



**A three man news department huddles at WHAS-TV. From the left, they are Bob Boaz, day news editor who assigns photo stories; Cy Smith, television coordinator who edits film and assembles news for telecast, and Jack Murphy, cameraman who doubles as reporter of a majority of his film shooting assignments.**

I suppose most of the newsreels today have titles. They are time consuming, and, over the course of a year, they'll use up a surprising amount of film. The stuff in quantity lots only costs 2¼ or 2½ cents a foot—but you shoot it so fast! It only takes five seconds to send 7 cents worth of film through the camera. And 7 cents multiplied by hundreds or thousands begins to run into money.

**Y**OU'VE seen those menu boards they use in restaurants? That's what we use for our titles. It takes a man a few minutes to set up the titles. It would take as much time to set them up, anyhow, for filming. We turn our television camera on the titles on the sandwich board while about 3 seconds of blank leader runs through between newsreel stories. We even can get fades and dissolves this way. It is not the best and most beautiful title in the world, but the engineers do something with that mess of machinery they have on the control panel and wipe out the horizontal lines of the menu board, so it doesn't look too bad.

Right now I'm working on a kind of adjustable plastic frame which will identify our program—about the same way that programs are identified in the titles of those big, classy newsreels our better-off friends put out. We're not going to buy them if they won't dress up the titles considerably without making a whole lot of extra work.

That goes for every part of our newsreel and our news programs, which may explain why we have been able to present news on television with a local,

daily newsreel, and do it profitably. It may be the whole answer—the question of how to make television news pay. There are plenty of newsrooms in this business that are not paying—which is not always the fault of the news director. Maybe the owner or the manager wants something so elaborate that it is simply impossible to operate in the black.

That's a whim that an owner or manager with that much money—and rocks in his head—can afford to indulge. Most people, though, want to make a profit. So let's tackle that problem—making a profit on television news.

First, you must have a desirable product. We think that our daily, local newsreel, showing familiar faces and familiar places, makes our news programs desirable. The film itself would be desirable alone, but it is supported by well-established news names who do the necessary on-camera presentation of news for which there is no film, or other pictures of any kind available. It's nice to have a man or men to do this who do not frighten the children.

The product must be produced at a price which makes it attractive because the time charges, plus production charges, no matter how low production costs are kept, are going to make anybody think twice before he gobbles up what is obviously a good buy. In preparing this, I gathered facts from six stations. They all cover middle-sized cities, with about 200,000 television receivers each. The time charge in every case, with discounts and everything else, was within

(Turn to page 18)

## What You Need for Remote TV

(Continued from page 15)

be choice items for a station with no other method of handling the news.

Generally it may be said that an event which in itself cannot be classified as entertainment but which can provide information of value to the viewer is a prospect for a remote telecast. You will find, however, that the average person is not always interested in the things he should be interested in. A remote telecast of an operation by your fire department to rescue a would-be suicide from the ledge of a high building will be much more favorably received, for instance, than say a telecast designed to show what the local wheat crop will be this year, although the latter would have much greater significance for a greater number of people. Thus you have in television the same reason for an area of compromise necessary in other news mediums.

The decision, then, becomes a local one and even perhaps a personal one.

*How satisfactory is the use of delayed film? Is there normally a question of rights involved?*

Since the interest in any event decreases with the passing of time, the time element is most important. If the event has been covered by live telecast, the film will naturally create less interest. Film of a football game in which there is considerable interest will be a valuable property 24 hours after the game has been played. Four days later it might attract only casual attention because of the next Saturday's game coming up. As a general thing, however, it may be said that sports film not too long delayed is perfectly satisfactory.

Normally there is a question of rights involved. Some colleges will permit no film of their football games to be shown on television. Others will permit only a minimum amount, ordinarily three minutes of each game. Film rights on major league baseball generally are sold. Many minor baseball leagues not only permit film coverage for local newsreels but encourage it.

It is well to remember that there is considerable concern over the effect television is having or may have on the box office. In some areas policy already has been established and new television stations have little choice but to go along. In sections of the country which have or are about to have television for the first time a great deal may be accomplished through the use of an intelligent approach on the part of television

itself. Most problems can be resolved equitably if recognition is given the other fellow's side of an argument.

That is not to say that you should fail to take a stand on the matter of covering news and special events of interest in your community. But the matter of rights still is not clearly defined and the issue need not be raised if confidence in your operation can be established in

the minds of those on whom you may have to depend for news.

There will be times when you will encounter great resistance from your public officials. Usually, those will be times at which these officials fear they may be shown in a bad light. Those will be problems which nobody but yourselves can resolve. On the other hand, you may be surprised at times at the number of persons who will clamor to "be on television." These persons, too, may be a problem. On the whole your success may be measured in rather exact proportion to the service you render.

## How to Make TV News Pay

(Continued from page 17)

a few dollars of \$200 for a quarter hour of Class A time. Certainly your early evening news program will be Class A time.

**T**HERE'S nothing you can do about time charges. They are what make the station money. Low production cost, though, will keep sponsors happy. It seems to me that the best and most practical way is to figure out to the penny the total cost per week of salaries, transportation, film, equipment, wire service, and everything else. Then add 10 per cent. Divide the total by three, and set your production charge at two-thirds of the total for your first film run, at one-third for the second go-round.

Why the 10 per cent?

Well, occasionally, to get a good film story you have to charter an airplane. It's a lot easier to have a cushion to work on than it is to collect from even the happiest sponsor an additional \$60 or \$100. It is not chiseling, either, lest anyone get the wrong idea. It simply gives you a little something to work on so that you can do a good news coverage job—so that when the unexpected story comes along that costs a lot of dough in a lump, you don't have to worry about bonded indebtedness to go get it.

Some stations make money by selling reprints of portions of their film to the surprising number of people who will request them of you. Some of the charges are shocking. We don't think that is a proper way to make money on television news. In the first place, when the price is high, the demand is so small that you can't make much anyhow. In the second place, your news is a public service in the first place.

Television news got off to a bad start

in the early days of our still reasonably young business for two reasons. First, so many of those pioneers spent such fantastic sums of money that the cost was frightening. Second, a lot of news on television wasn't much good. There was too much film for the sake of film, or the man trying to present news on camera wasn't really able. This resulted in some pretty wild statements by some people who should have known better about news on this medium never being of any value, and certainly never replacing radio.

It might be mentioned that these individuals failed to note that radio hadn't replaced newspapers, either. And newspapers still haven't replaced over-the-back-fence gossip.

They failed to realize that this was a new medium which required a different treatment of news, just as radio differed from the printed word, and the presentation in news columns differed from the over-the-fence delivery.

So a lot of people were leary of TV news. They should not be afraid of it today. If they realize they can present a good, informative, highly commercial program for a reasonable cost—a bargain, compared to some film costs—and if they recognize that treatment of news on television much be different because it is a different medium, there's nothing to be afraid of.

We should do a good job and be proud of doing it. We should, with clear eyes and honest hearts, ask for and receive a fair price for our efforts. We can make television news pay, if we do, not just at the cash register, but in the non-assessable intangible of higher public regard which your audience will have if you give them the something extra that any good news program is.

## Sources, Pictures, Camera: You Have a TV Show

(Continued from page 14)

a visual device. We use such interviews only when we think they're really newsworthy, because you can't cut such an interview off too short.

Don't forget the possibility of using the object involved in the news. When the coaxial cable was put through we got a cross-section and showed it in explaining why we could now get network programs from New York. When aureomycin was discovered, or some other "icin," we showed some samples, in vials. There obviously are many other possibilities—show a book, if you want

to talk about it, or a current magazine, or a gun or a knife which has been used in a crime.

A type of special program which, in our case, at least, comes within the province of the news department is the "Meet the Press" type of panel discussion. I call my local version "City Desk." It features local public figures, being questioned by me and local newspaper or radio newsmen, about local issues.

I think that one of the greatest public services TV has yet performed (except

for special live telecasts of conventions and inaugurations and the like) is in presenting the Meet the Press—City Desk type of program.

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## Is Freedom of Information a Technical Problem for TV?

Increased efforts to cover news events in normal light suggested as a prerequisite to appeals for equal access.

By SPENCER ALLEN

"UNDER the glare of the television newsreel floodlights!"

We see that all too often in news stories. It's a phrase which means that we're helping to dry up our own sources of news by the heat of our high-wattage floods and spots. It is one of the principal factors against us in our fight for equal treatment with other elements of the news business. It's an argument used against us by Congressmen, by City Hall aldermen, by delegates to the national political conventions—that the lights are distracting to those who have to sit under them, they're hot and uncomfortable, and they contribute to the disruption of normal public proceedings.

Even though we may shout "freedom of the press," or "discrimination," or "star chamber proceedings," our critics have a strong point.

I have seen, and been a party to, near disruption of committee hearings because of the presence of floodlights. Even the relatively small portable battery light throws a searing beam into the eyes of the news subject. He can't see, he's intimidated, he's uncomfortable, he doesn't like it. And he doesn't like us.

The press photographer can get his picture with a split-second flash or strobe light. But in television newsreel business, it means a sustained light of high intensity—hot and bright. If I were in the shoes of a committee chairman, eager to get a job done, I'm not so sure I would want the work of my committee hampered by such lights.

In covering an interior news event with the light going, our actual presence is apt to change the character of the news event itself. There may be a person who is willing to be a talkative and informative news subject—until the lights go on. Any confidence he may have soon melts away. His environment becomes unfamiliar—mainly because he can't see it. He becomes distracted. He may decide the hell with it and clam up.

Or we may have a situation that is just the opposite. In many cases, the lights bring out the ham actor in individuals who otherwise would have nothing to do or say in connection with a news event. These are the opportunists you are just as likely to find in the halls of Congress as you are on the curb along Skid Row. They have relatives who sit in the ringside seats at boxing matches and wave at the red lights on the camera.

Gentlemen, let's face it. We're going to be out of business, particularly in covering governmental proceedings, unless and until we can be just as unobtrusive and quiet as the average radio newsman with a tape recorder. His recorder is either out in the hall, or over in an inconspicuous corner. He gets his news in quiet interviews or by tapping onto the PA system, without a lot of slamming and banging of equipment.

And without lights, of course. We should take a lesson from him.

We should learn to film our news events with the natural light of the surroundings. Where at all possible, the camera should be at a respectable distance from the subject. There should be a minimum of starting and stopping cameras to get the proper cut-ins or lens changes. The cameramen can learn the technique of racking over to a different lens while shooting.

These techniques aren't difficult to observe. They pay off in a more natural reaction, particularly in an interview. In public proceedings where there may be witnesses and interrogators, an inconspicuous camera shooting from the side with no tell-tale floodlights will make for more nearly normal reactions. The idea is to make the subjects forget we are there.

How about the picture quality itself? The practice has been to pour on the light to make it more convenient for the cameraman to get the proper depth of focus. He gets so much light that often the subject winds up on film with a couple of eyes in his face and not much else. His nose, mouth, and character lines have been wiped out by the lights.

**M**OST Congressmen, legislators, aldermen and witnesses aren't going to start wearing Max Factor 5N just for us. Let's learn to use the natural light of a room, either from the usual incandescents for normal illumination, or from



Chicagoans see Spencer Allen three times daily on news and newsreel programs telecast by WGN-TV.

sunlight coming in the windows—or a combination of both.

There is only one drawback to this proposal on lighting. That's film. Present day newsfilm almost universally used requires more light than is available in the normally illuminated interior. We're trying to do a job in 1953 with film speed ratings developed fifteen years ago. The average newsreel film of today is a pretty slow horse to be teamed up with super-fast Image-Orthicon.

But we can't lay the entire responsibility at the feet of the film manufacturers for not keeping up with our requirements—although we wish they would. Those of us with our own laboratories should be experimenting with means of souping up film development which will speed up these slow films. We should be playing around with such things as latensification, mercury vapor—anything which will begin to put our film on a par with the Image-Orthicon.

Perhaps we should forget about developing and projecting positive film—which some stations have—and go in for negative work only, even if we don't intend to make positive prints. By reversing polarity on the TV projectors, we still get a positive image, and a good film shader can electronically bring out detail that you couldn't duplicate in an optical positive print.

**F**RANKLY, I think we have learned all we can from the theater newsreel people, both as to techniques as well as technically. Our requirements are far more exacting than their standards, particularly our editorial content and treatment. Our entire industry is continually moving forward at a breath-taking speed. So far, those of us in the film side of TV have been dragging the anchor—we're not keeping up with television. Weston 100 isn't nearly good enough in 1953.

As soon as we can start shooting news events by normal light and can say "out damned spot," the sooner we can in all conscience demand equal access to the news with other mediums. Until then, we're going to be on the outside looking in—just like the old time press photographer with his flash powder.

### More TV Coverage On QUILL Docket

Suggested by the editorial content of this month's issue is the broad impact of television upon the journalistic world. As a magazine for journalists, **THE QUILL** regularly features articles about both television news coverage and news coverage of television.

Next month, for instance, you'll want to read "TV Is Losing Ground in Congress," W. E. O'Brien's analysis of the attitudes of congressional committee chairmen toward the televising of committee activities. And in another forthcoming issue **THE QUILL** will disclose in detail how fast world-wide film coverage of news events for television is cutting both time and distance down to size.



## Shall We Educate a New Species to Operate TV?

(Continued from page 7)

television film strips and sequences and telecasts themselves are suffering from the sin of imitation.

Television producers ape the movie newsreel whose existence, practices, and execution were conceived in a different framework for a different audience situation, dominated by real and fancied considerations about box office with a preoccupation for feature material and a misconception about the span of human attention.

**3.** Talking the news—here again is the technique of taking a picture of a radio newscast. The variations range from the "genius" who memorizes his copy and delivers a lecture with or without charts and maps to the man who reads directly from copy without apologies.

Here the cue to success seems to rest on two situations—the adroit emcee type who, with the aid of a highly trained production crew, illuminates the bulletins of the day with visual aids. The other is when a recognized news personality, already known to the public from newspapers, radio or films appears as an authority. Here, apparently, the appearance of the "great man" is sufficient to sustain interest.

**4.** The gimmick news—this operation ranges from continuous baloptican strip, roll, or the use of flash-up still pictures, to a camera focused on a teletype.

Everywhere television newsmen are experimenting with new practices, struggling for new techniques, fumbling with formats—some of them highly pleasing to television audiences. In these endeavors they are limited by personnel, by available visuals and films, by budgets, but most of all by the failure of anyone thus far to conceive the full potential of the new medium.

There is a growing awareness of the higher order of demand made by television news, not only budget and time-wise but in terms of skilled, responsibly trained personnel. There is a growing awareness of the responsibilities placed on a television news editor whose judgment now must not only embrace true and accurate copy but find and select a true and accurate picture of the news event. The distortion on television

strikes far deeper than errors in other mediums. It is seen and remembered.

Departments of journalism and schools of communication have the opportunity and the obligation to study this new field, not as an ad-

dendum to an on-going program but as a new, profoundly important journalistic force. They can fulfill the highly important function of research in program technique, program format, and audience response.

But most important of all, they should embark on a teaching and training program which will produce individuals conscious of their social responsibilities, skilled in the basic techniques of their trade, and with professional standards of the same caliber as law or medicine.

## A Television Critic Takes a Frank Look at His Job

(Continued from page 9)

ics, who sometimes can close a show overnight, but, cumulatively, good or bad reviews are taken into account.

Such is the power of the printed word—and this may come as a reassuring eye-opener to the faint of heart in the newspaper profession—that a few sentences in type can send a broadcaster's blood pressure up or down far more quickly than if the very same sentences were spoken orally over a radio station. This reporter has seen it happen often.

A corollary to the question of television criticism is the whole relationship between video and the Fourth Estate. Why publicize a rival medium which competes for the advertiser's dollar? Why mention the televising of a political convention when the newspaper itself is devoting columns to the same subject?

Such theories, it seems to me, reflect a fundamental misunderstanding of the roles of television and the press and, in situations where a newspaper is feeling a TV's station's competitive influence, may be handicapping the newspaper in meeting the competition effectively.

Essentially, the television station and the newspaper are complementary, not competitive. The newspaper "scoop" in terms of time—reaching the public first with news—died with radio.

The day-to-day coverage of news by TV, in fact, is nowhere near as competent as that done by radio. Look at any of the major TV news programs and the emphasis on the visual "show" over hard news values is apparent to any experienced journalist. And the quantity of pure press agency—pretty girls, etc.—is ridiculous.

There is abundant evidence that in a great many cases television can stimulate interest in the newspaper. Television can record like a visual stenographer but it seldom gives background, perspective or evaluation. That is the newspaper's role.

Assign a sports writer to cover a football game that isn't televised and then one that is and see which draws the greater reader interest. If a four-alarm fire occurs in the middle of a town, no editor needs to be told that it is a story. One thing that makes it a story is the fact that thousands of persons have seen it. The same holds true of television. People do like to read about something they have seen and feel they know something about.

**T**HERE is one lesson that TV perhaps could teach the press, or at least some elements of it. When television covers a political speech, for instance, it shows when the speaker grimaced, stubbed his toe or acted in other ways like a human being.

But how often do newspaper accounts of the same speech catch the elusive human equation which imparts credibility and flesh and blood to every man? Perhaps our reportorial techniques must be improved to reflect not only the bare facts but the human beings who make the facts.

If any element of competition exists between the newspaper and television, the solution lies in bettering the newspaper product, not in worrying about TV. By its very nature, TV cannot do the newspaper's job and the newspaper cannot do television's. Each has its own job to do. Part of the newspaper's is covering television—if only because upwards of 23,000,000 million families for some reason persist in looking at the thing.

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**The Courier-Journal**  
**THE LOUISVILLE TIMES**

## An A-Bomb Can Muff a Payoff TV Cue

(Continued from page 11)

ing our remote unit in the target area with our second remote unit on News Nob was not in "sync," two of our three cameras weren't working properly, two of our three microphones were "dead," and the picture—when there was a picture—that went across the country on all three networks was bad.

The television audience didn't see much of that show, but they did see enough to whet their interest in the blast program itself and, more importantly, the third program which was to show the effects of the blast.

**F**RANKLY, after that first program, our enthusiasm about getting the third important program on television began to sag a bit. The radiation unit of the AEC—or "Radsafe"—laid down a rule that no one could stay in the target area after the blast for longer than two hours. From the experience we had with the first program, we knew now that wasn't enough time. We needed three hours at a minimum,

and told the AEC so. Finally we were given permission to stay in the target area for at least three hours. Our enthusiasm revived.

It soared to even greater heights during the blast program in the cold desert dawn of Tuesday morning. For that one, everything went just right. The bomb was exploded on the scheduled moment—exactly at 5:20 a.m.

Our reporters on News Nob—Morgan Beatty and Walter Cronkite—were never better. Chet Huntley, with the troops in the trenches, came through with some thrilling word pictures on his short-wave equipment. Director Landsberg got some beautiful camera shots of the fireball and of the mushrooming atomic cloud.

That is, everything went well, until dawn broke over the desert and daylight let us see what was happening. As usual, the atomic cloud—or most of it—was spiralling higher and higher into the sky. But some of it—too much of it—was lying like a heavy white blanket over "Doom Town"—over the very area where we had to set up to get our third and climactic program on television.

It looked bad, but we didn't give up hope. The wind, we kept telling

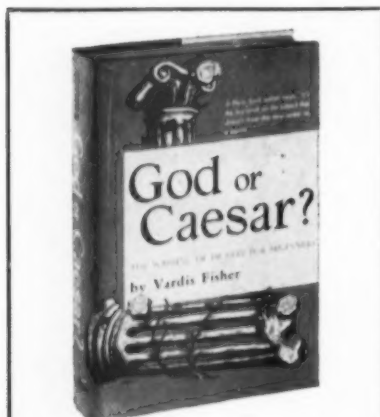
ourselves, would blow away the cloud and the dust—with all their radioactivity.

But there was no wind. And, as the sun climbed higher and higher toward noon, the cloud and the dust and the radioactivity stayed. Even the AEC officials in charge of the test were surprised that the radioactive cloud was so heavy near house No. 2, where we were supposed to set up to show the effects of the blast on the target area.

First there were comments, then came an official announcement that it would be at least two days before the area was safe enough to permit entry even of still photographers, much less a television crew. So, we unpinned our film radiation badges and gave them back to the "Radsafe" boys. We wouldn't need them.

We did our third and most important program on News Nob—seven miles from the target area. From that distance, "Doom Town" was nothing but a cloudy stretch of desert. The two white houses—one of which was completely collapsed by the blast—were nothing but two tiny white specks on the TV screen. The program was a series of interviews with AEC and FCDA officials who reported on the little they saw as they swooped in and out of the target area in helicopters.

Still, Operation Doorstep was a good story for television. But, as I said, the story had no payoff because an atom bomb muffed its cue.



### Should the young writer follow "God" or "Caesar"?

Vardis Fisher gives his answer to the question of art versus commercialism in *GOD OR CAESAR, The Writing of Fiction for Beginners*. This noted author bases his conclusions on more than 30 years' experience as a successful writer and teacher. Frank, unsentimental style will delight all—regular Fisher enthusiasts and new readers alike.

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The Caxton Printers, Ltd.  
Caldwell, Idaho

## 'TV Itself Is News'

(Continued from page 12)

national scale have now been distributed. Our organization arrangements are of necessity rather elaborate. For one thing we have a national managing editor and a regional managing editor. The national man is responsible for getting out the national section of the magazine, which is shipped to the local printers throughout the country. Each local managing editor controls the contents of the local programs and news which are bound inside the national section.

In each city where we now circulate we have offices which include local editorial, advertising and circulation staffs. These men work under the regional managing editor, and the national advertising and circulation managers. *TV Guide* is set up to carry two types of advertising, just as the television stations themselves do.

Early in our planning it was decided that we would not turn *TV Guide*

into a fan publication. We will, of course, carry stories on prominent television personalities. Our four-color covers, in line with good news and magazine tradition, will also be devoted to personalities. But in our articles we will not gush. We will report. And we will, besides reporting on the professional activities of stars, present news of the industry itself.

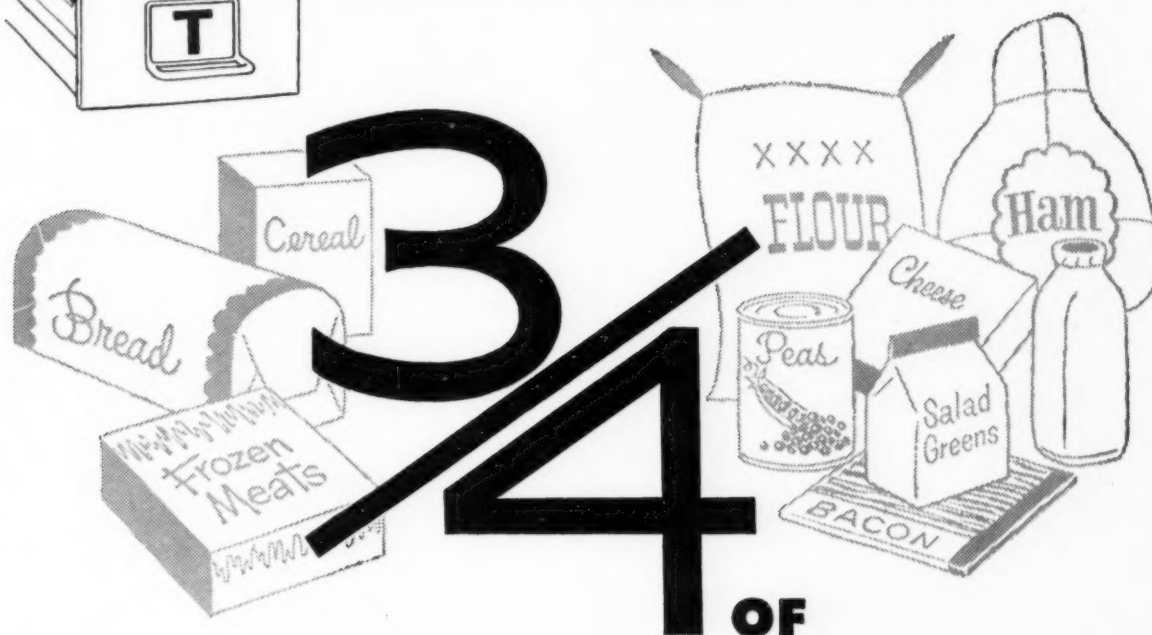
Our chief stock in trade will be the most complete descriptions of programs obtainable, for we know that is the keystone of program magazine success. Beyond the program listings, our editors have all of television's vast field to cover.

Because television itself is news, we are certain that our enthusiasm for *TV Guide* will be justified. Readers today are hungry for more news of the medium than they find in their regular consumer publications. We intend to give them that news.





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*Walter H. Clary*

President,  
American Trucking Associations

\*Three-fourths of all the food that reaches American homes is processed in some fashion. Only one-fourth arrives there in the form in which it left the farm.



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